Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

Vol. 12, No. 15 TORONTO, APRIL 9, 1946 $2.00 Per Annum

Will Drop License Agreement

Rating By Stars Opposed In Trade

The star method of rating motion pictures, used by many reviewers and adopted by Liberty magazine recently, is attracting increasing opposition from the trade, although no public issue has developed. "During the past," stated the head of advertising

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Plan Houses For Quebec, Rouyn

A 1,500-seat theatre will be erected in the city of Quebec, at St. John Street and d'Youville Square, by France-Film, circuit operators, to replace the Theatre Canadien, which was razed by fire last year. The theatre will be located on what is now part of

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Lightstone Now President Of Distributors Association

The Canadian License Agreement, used in the trade for many years to fix the terms of exhibition, will be discontinued starting with the 1947-48 releasing year, it was announced by the Canadian Motion Picture Distributors Association. The news was made public following a meeting of the organization at the King Edward Hotel, Toronto, recently.

Gordon Lightstone, general manager for Paramount's Canadian company, Paramount Film Service Limited, was elected president for the new term. He succeeded Leo M. Devaney, Canadian general manager for RKO

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Tariff Upped In Sub Situations

Admission fees to subsequent-run situations have been increased a few cents in many situations by Famous Players and other circuits and Independents. Canadian price scales, frozen until recently, are the lowest on the continent. No changes are planned in first-run houses.

In most towns theatre prices are the only ones which have not been increased one or more times during and after price controls.

Costs of theatre operation and film production have risen greatly in the past five years.

Alberta Increases Censorship Rules

New regulations have been added to those now used to impose censorship in Alberta and it is now necessary to submit every type of 16 mm. film for approval before exhibition, including documentaries for non-theatrical showings. The act gov-

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'Prince Of Thieves'

Jon Hall has been signed for the lead in Columbia's version of Alexandre Dumas' "The Prince of Thieves."

MOVIE CRITICISM

Another of those not-infrequent brushes in the lasting battle between the critics and the criticised took place in Montreal recently when David M. Legate, reviewer for the Montreal Standard, suffered the withdrawal of screening room privileges. He was told by the press agent for the first-run downtown houses that the step was taken 'Because you've been knocking our pictures." He described himself as "banned" and in a later column, in which he opined "that it would be a good thing if critics paid their way," the reason for his exile was "because I don't praise all the pictures for which I used to receive passes."

The "ban" can hardly be regarded as serious, since it doesn't interfere with Legate's theatre-going. He made good use of its dramatic value and became something of a martyr to some of the Standard's readers, who sent letters supporting him.

One of Canada's best-known showmen, asked about the proper care and feeding of critics, felt that at no time should any be banned for their opinions of screen fare.

"There is a great difference between the opinions of the critics and the public as to what constitutes a good picture," he said. "Actually, severe critics have little effect on the boxoffice. A critic is read by the public for guidance in choosing a movie, not for literary fare. The reader is told that a certain film is a

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Train Crippled Kids, Variety Club Plan

A proud moment will be experienced by Canadian barkers at the international convention of the Variety Clubs in Los Angeles when Chief Barker John J. Fitzgibbons, leader of the delegation from Tent No. 28, Toronto, informs the vast gathering that his tent will build a vocational guidance school for Ontario's crippled children.

The project for a vocational school had been studied for some time before the Heart Committee, headed by Morris Stein, unanimously recommended its acceptance by the executive board for submission to the member-

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'The Gunfighters'

"The Gunfighters" is the release title for Columbia's "Twin Sombreros."

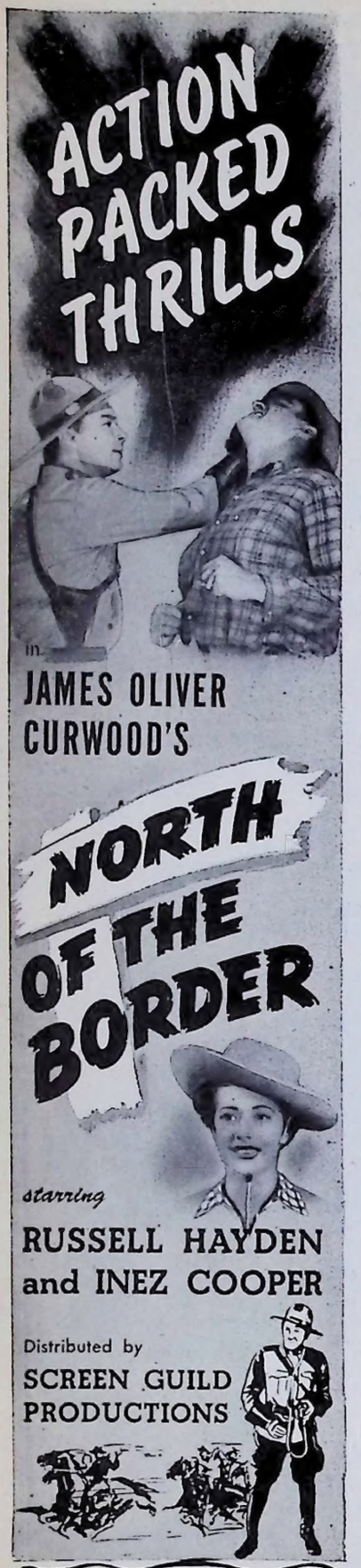
Quebec Censors Ban Hughes' 'The Outlaw'

Howard Hughes' production that has aroused so much controversy, "The Outlaw," has been rejected by the Quebec Censorship Board. Featuring Jane Russell, the film has been okayed for exhibition in the other eight Provinces of Canada.

Lucien Desbiens, chairman of the Quebec board, said that United Artists, the company distributing the picture, has the right to appeal the decision.

'WHISPERING CITY' TO EAGLE-LION

First official announcement that Eagle-Lion Films had acquired world distribution rights to "Whispering City' was made last week. The film was produced in Canada by Quebec Productions Corporation and stars Helmut Dantine, Mary Anderson and Paul Lukas.



Train Crippled Kids, Variety Club Plan

(Continued from Page 1)

ship. Both the executive board and the general body passed it without a dissenting vote, the latter at the recent meeting held in the recreation room of Columbia Pictures. The location has not been decided yet.

Determination to recommend the school project followed conferences between Stein and officials of the Ontario Society for Crippled Children, during which he learned that the association's work did not provide for training of the type that could lead to earning power, independence, security and occupational enjoyment as those in its care approached the end of childhood. The problem arose out of lack of funds.

Variety Club officials, searching for the best way of expending the energy and imagination of the Canadian corner of "The Heart of Show Business," learned of the limited type of training for crippled children in Ontario and became interested. The school, operation of which will be carried on in close co-operation with the Ontario Society for Crippled Children, will require an initial outlay of $30,000. A separate section will be established for girls.

Those who will live and study in the school buildings will be selected by the Society, which will also be responsible for medical care. No question of race, creed or color will enter into the selections. To be known as the Variety Club Vocational Guidance School for Crippled Children, it will be conducted on an experimental basis. The first of its kind in Ontario, it is hoped that what is learned during its operation may be passed on to those interested in similar projects elsewhere.

David Griesdorf was named by the meeting to accompany the Chief Barker as a delegate to the convention, which takes place from May 13th to 17th, and Sydney Samson, and Paul Maynard will be present as alternates. The Buffalo tent, with 55 barkers planning to be present, has chartered a special train and Canadian barkers may join with them for the trip. So far the Toronto tent has forwarded $1,200 in advertising for the convention program.

Canadian barkers feel that the adoption of the school project embraces the full meaning and purpose of Variety, an organization to which belong persons from every branch of the entertainment industry.

LeSieur Named Asst. UA Ad-Pub Director

Howard LeSieur, formerly United Artists advertising manager, has been promoted to assistant advertising and publicity director, a newly-created post, by Paul N. Lazarus, Jr., chief of that department.

Succeeding LeSieur is Francis Winikus, former copy chief.

Tyrone Power's Next

Tyrone Power will next star in 20th-Fox' "Nightmare Alley."

Team Contracted

Dore Schary, head of RKO production, has signed Norman Panama and Melvin Frank to an exclusive writer-producer contract.

End Of License Agreement Seen

(Continued from Page 1)

Distributing Corporation of Canada Limited.

David Griesdorf, Canadian general sales manager for Producers Releasing Corporation, succeeded A. W. Perry, president and general manager of Empire-Universal Films Limited, as vice-president.

Edwin H. Wells was again elected secretary-treasurer of the association.

Directors are Henry L. Nathanson, Regal Films; Oscar R. Hanson, Monogram Pictures; Louis Rosenfeld, Columbia Pictures; Haskell M. Masters, Warner Brothers; A. W. Perry, Empire-Universal Films; Leo M. Devaney, RKO; Gordon Lightstone, Paramount Films; Sydney Samson, 20th Century-Fox; Charles Chaplin, United Artists; and David Griesdorf, PRC.

GORDON LIGHTSTONE
Canadian chief of Paramount, who was elected president of the Canadian Motion Picture Distributors Association.

Rating By Stars Opposed In Trade

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and publicity for an important chain, "exhibitors did utilize these star ratings to publicize their attractions, but the practice boomeranged until it reached a point where the exhibitors had instilled in the minds of the reading public the idea that 'four star' pictures were the only attractions of merit. The star rating system can become a Frankenstein if we utilize it in selling our attractions."

In some instances managers have been requested to refrain from quoting star ratings in advertising and promotion, it being explained that the films following those identified with stars receive a poorer estimate in the mind of the reader. Reviews headed by stars are, after all, one reviewer's opinion, it is pointed out, and often have no bearing on the boxoffice merits of any attraction.

Film and theatre men say that readers, learning the reviewer's rating by counting the stars which lead off the report, read no further. If they did they would learn that the film has one or more factors which appeal to them, such as stars, background, music and highlights. No objections are being offered to the nature of any review but only to the use of stars.

Most reviewers overlook the fact that the apperance of stars tells the lazy reader all he wants to know and reduces the amount of reading devoted to the report of the film.

Jack Holt Signed

Jack Holt has been signed by Warners for a role in the Humphrey Bogart starrer, "Treasure of the Sierra Madre."

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HYE BOSSIN, Managing Editor

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Marc Boosts French Pix

Steve Broidy Speaks Up

Poll Reflections

Marc Thibeault, screen columnist for Le Canada, thinks French films should be included in our annual polls. Though they serve a limited market, says Marc, some are as good as anything Hollywood or the British have to offer.

Newspaper use of the results was the broadest ever, with dozens of dailies and weeklies printing them. They were broadcast by a number of news programs.

All but one credited the Canadian Film Weekly as the source of the ratings. That one used a photo layout and a two column story but referred to us as "a Canadian film magazine." That practise is not fair, for if a story not purchased is used by a rich newspaper to perform part of the all-important function of filling space with interesting material, ordinary appreciation should dictate acknowledgment of the source.

The same is true of stories prepared by publicity men. That particular paper pencils out references to the film or theatre involved, while making very good use of the story. It is not the only newspaper which does that. Since editors and publishers are aware of the purpose of such stories, the least they can do if they use them is not to render them altogether useless from the standpoint of the person responsible.

* * *

Observanda

The Halifax Herald took an editorial whack at Bea Lillie for a "questionable" quip about the Queen on a radio show . . . That was quite a contest Wm Barron staged for "My Favorite Brunette." Got plenty of space through the local winner having a trip to Hollywood paid for by Mr. and Mrs. Bob Hope . . . Observation: A third class person is one who seeks the approval of second class people . . . Percy Heiber, one of The Square's most popular figure men, has left J. John Shulman to open his own office in 21 Dundas Square. He's a chartered accountant . . . Advice from an old business man: "Always do your buying before you've eaten. After lunch your more amiable and easily sold". . . . Tom Daley, Sam Fingold, Ralph Dale and Paul Maynard did Manhattan over a recent weekend . . . Nat Taylor's postcards about the warmth and beauty of Cuba arrived here with Winter's final furious stand . . . John Grierson's series, "The Movies and Modern Culture," will appear in the Nation shortly.

* * *

Take a Bow, Bro.

The following item appeared in the internationally-syndicated column of Leonard Lyons, whose Gotham outlet is the New York Post:

"Art Arthur, the Canadian-born screenwriter, enlisted the day after he was naturalized, applied for overseas duty, but was marked for discharge when his hip was broken during training. He then had the choice of returning to his family and job in Hollywood, or going to Europe with Capt. David Miller, the director, and write an Army film about Europe's postwar needs. Arthur and Miller spent six months on this assignment. The film, 'Seeds of Destiny,' just won the Academy Award."

Art used to pound much of the same beat I do now—the one adorned by Daley, Nairn, and Jacks Clarke and Arthur, who were there in his not-so-distant day. His current screen credit is on "The Fabulous Dorseys" and his next will probably be on the Donlevy-Cummings starrer, "Heaven Only Knows." As some of you know, he's my younger brother. The alliterative appellation of the artful Arthur was acquired in the course of columning locally and on Broadway.

"Seeds of Destiny" has caused much controversy, with the trade papers asking that it be released publicly and the USA War Department holding back. It was entered for the Academy Award on the last day after the War Department listened to reason.

But about Arthur's broken hip. The boys were hopping tank traps and Arthur didn't make it. "From now on," he wrote at the time, "I am going to tell the general to keep his trap shut."

New Day Coming?

The star system got a good going-over from Steve Broidy, Monogram president, at lunch last week. Steve, willing to take a chance on a radical prediction, took on some of us who didn't agree. Ed Morey, Mono vice-prexy and just as popular as Steve around here, went along part way and Oscar Hanson, the company's Canadian chief, stayed out of reach of the verbal jabs and hooks.

Steve claims that the star system, a subject of argument for many years, has been weakened more of late than at any time in its history by the increasing number of Independent producers. Formerly with leading studios, such film makers can't afford glittering marquee monickers and concentrate on producing pictures that are aimed right at the hearts of the patrons.

The success of Columbia's "The Jolson Story" and Monogram's "It Happened On Fifth Avenue," both peopled with minor stars, is pointed to by Broidy as proof that stars aren't essential. Certain major studios with long lists of stars are not attracting the same financial returns as in other years because the quality of their product is poorer.

Steve admits that a star can give the boxoffice a head start but it is really the picture that counts. A film with a couple of stars will start well but fade if the film isn't appealing. A starless film that has appeal may open modestly but will build after a few days if word-of-mouth publicity favors it and the management takes advantage of such public approval with proper exploitation.

Clare Appel, myself and others wouldn't go along with Broidy when he called the success of films without big stars part of a growing trend that would eventually do away with the star system. We feel that the star system is here to stay.

Ed Morey took the position that stars were of great importance but that there are other vital factors and the absence of names did not condemn a film automatically to less important playing time. He did not seem to hold with Steve that an ominous trend away from the star system was here. Both he and Steve felt that the time was coming when the exhibitor would return to exploitation as an everyday part of his work. When he did he would find that such exploitation wiped out much of the advantage star-bearing features seem to enjoy.

The star system, opined Broidy, gets much of the credit for big boxoffice business that really was due to this particular period, a boom one. Of the past few years of this money-lush era, the end of which is being freely predicted, Steve Broidy said: "You had to be a genius to be a failure."

But, on thinking over the debate, I might sum up my own reaction with this question and answer: "What, after all, is MGM and who is Louis B. Mayer? Just Monogram and Steve Broidy without stars."

* * *

Jolson's Own Little Joke

While the Rawleys, the DeRocheres and the Bishops were getting ready for some late coffee the other evening after the theatre, Ernie of the Rawleys, manager of the Royal Alexandra, recalled some of the offstage antics of the effervescent Jolson, whose shadow image now enchants from the Tivoli screen. On one occasion during an engagement of Jolson at the Royal the star took over the boxoffice and sold the public tickets. "What," he asked the customers sneeringly, "do you want to waste your money on Jolson for?"

If you want the finest of free fun, listen to Ernie Rawley recall the high spots of the many great shows he has seen. He even gives a fair imitation of his favorite stars in his favorite bits.

Why is it, incidentally, that when movie men reminisce about the theatre, they forget about the screen's highlights and delight in their recollections of stage stars?

The Critics Criticized

(Continued from Page 1)

bad one, then sees the film and finds it satisfactory to his taste. While discovering this he sees hundreds or thousands of others enjoying the same film. After a few such experiences the reader realizes that, for him at least, the critic is a poor guide. Thereafter he may read him but he doesn't take his advice. He will incline toward that critic whose tastes are closer to his own."

That opinion, mind you, is by no means unanimous.

Latest example of the almost traditional differences in taste is in the recent Canadian Film Weekly polls to determine the choices of both critics and public of the ten best films. "The Bells of St. Mary's" was first in the boxoffice poll and last choice of the critics. The critics picked "The Lost Weekend" as the best film to be shown in Canada during 1946, a film which was tied for sixth place in the boxoffice poll.

Another interesting opinion about movie criticism came from a veteran publicity and promotion man. "The only objection I have is that in some cases critical standards are too high for the readers of the papers for which certain critics write. Their papers and readers are not highbrow but the critics' opinions are. I see nothing wrong with highly critical reviews appearing in periodicals for highly critical readers. Such periodicals have a limited circulation and their writers often find themselves at odds with popular tastes, as do their readers. That type of review doesn't belong in a newspaper of broad circulation."

In the end I suppose it gets down to the old question about what the function of a critic is. Legate says that there can't be a general standard for motion picture criticism and it must "resolve itself into something of an individual standard." A "movie critic's sole job," he writes, "is to serve the reading public—and no one else."

Well, the previously-mentioned veteran publicity man will agree on who is to be served but seems to have a point about what constitutes service to the reader who seeks guidance in keeping with popular taste.

The 1946 Christmas number of the Australasian trade paper, The Film Weekly, rounded up the critics' opinions of the critic's function under "Reviewer's Viewpoint." The heads over the various opinions indicate their nature: "Condemn Without Fear," "Free Approach," "Not Publicity Man," "Stifled Criticism Valueless," etc. Ian Aird of the Melbourne Herald wrote that a critic should be capable of considerable objectivity but that "His standards of entertainment should be the highest in the community and he should be outspokenly intolerant of trash and bad craftsmanship. "Your film critic . . . must be interpretative rather than representative," stated Peter Kingston of the Perth Daily News. "The critic's double job," wrote Josephine O'Neil of the Sydney Telegraph, "makes him or her a form guide and a sign post."

Particularly interesting was the opinion of S. C. Rosier, West Australian Newspapers, offered under the head, "Unbiased Commentary." With a nod of thanks to Mr. Rosier and The Film Weekly, it is reproduced here:

As we do not use criticisms nor even reviews, I am able to give an unbiased view of the situation based on 24 years' experience of both the Press and Entertainment worlds.

I do not think a critic's job is either (a) to describe film or (b) to reflect the reaction of an audience—both these are purely matters of reporting and can be done by any journalist.

A critic, in the true sense, must set a standard of merit and assess a film accordingly, being unaffected by the size or reaction of the audience, and say it is good, bad or indifferent. But then who is to say what is a good picture? In any family circles it is not uncommon to find as many views on any film as there are persons in the household. And every one of them is right according to his or her own view!

There are few "perfect" films, i.e. films that are good boxoffice attractions and also good pictures, e.g. "Pygmalion;" others are good films but terrible at the boxoffice, e.g., "Winterset;" others are good at the boxoffice but are terrible, e.g. "On Our Selection." It is over this last group that the trade and critics clash and I expect that these differences of opinion will continue for the next 40 years as they have done in the past 40 years.

I have only one solution for this! New films are presented on a Friday and, if criticisms are not published till the Monday, everyone should be happy. The trade knows that the public by then has sized up all the offerings and nothing—not even glowing critical approval—will overcome poor "word of mouth" comment. The Press, except in Sydney where the position of the rival Sunday papers must be considered, would find this plan satisfactory as the critics would have time to do their job without haste between Friday's viewings and Monday's publication.

Film criticism should appear under the critic's name or pen-name and, after watching a month's reviews, the intelligent reader will be able to link his, or her tastes, with the standard set by a critic. I concede this to the trade—a critic might, without affecting the quality of his work, indicate audience reaction where this is in marked contrast to the view he expresses.

So it goes. Critics and the trade—the twain does meet but apparently not often enough.

Columbia Correction On New Pressbook

Columbia is currently sending out a correction on its pressbook for "The Guilt of Janet Ames," Rosalind Russell-Melvyn Douglas starrer. Correction credits the special material used by Sid Caesar in the film to Caesar and Allan Roberts rather than to Roberts and Doris Fisher.

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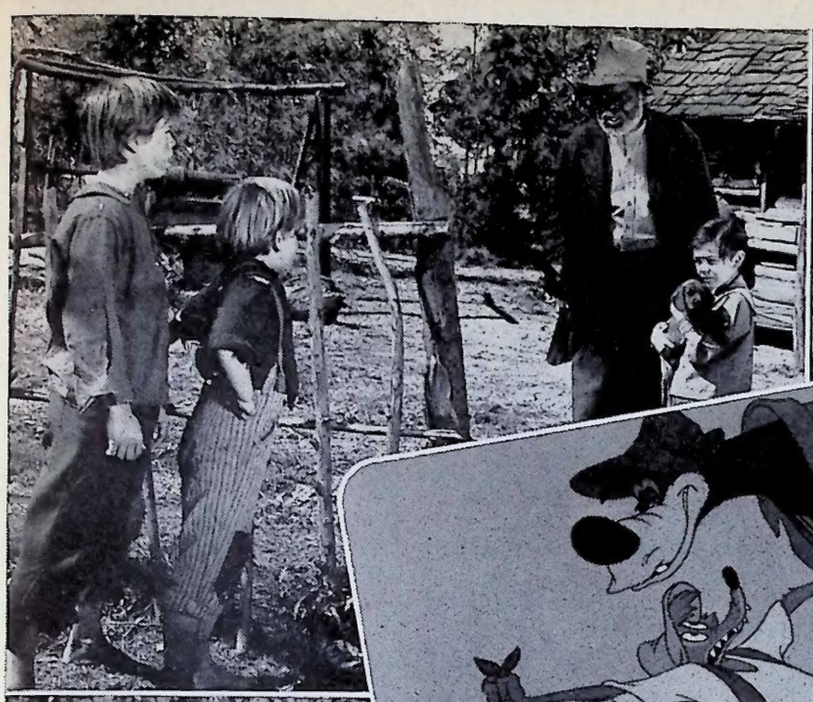
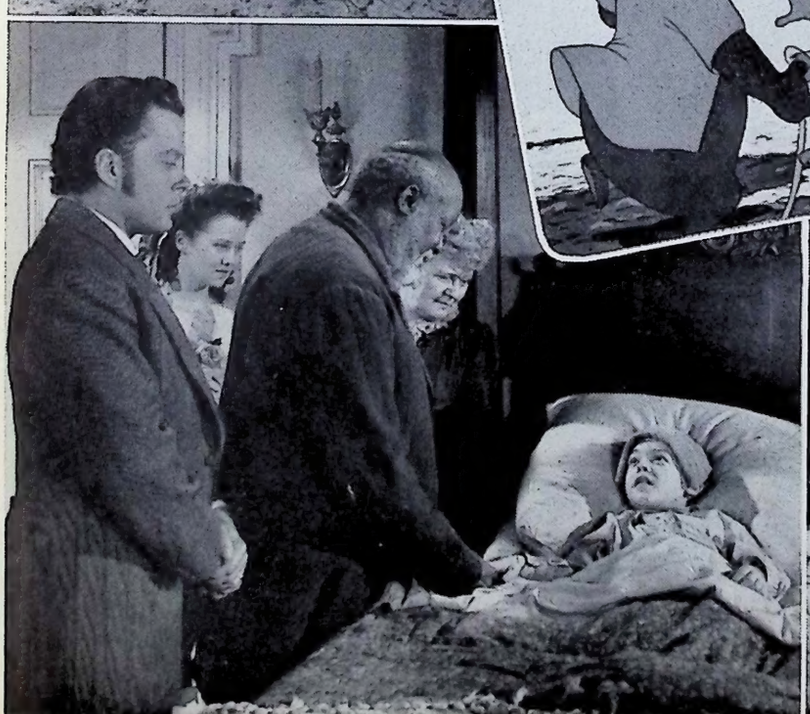


RKO's 'Song of the South' Is Disney Epic

COMBINING about 70 per cent live action with 30 per cent animation, RKO's Walt Disney epic, "Song of the South," blends the two mediums so successfully that critics and reviewers are praising it everywhere. It is wholesome wonderful entertainment for all.

The live players tell a story of a youngster who visits his grandmother's plantation and listens to the tales of Uncle Remus.



Alberta Increases Censorship Rules

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erning censorship has been in effect for over 20 years and until recently, the Honorable A. J. Hooke stated, "there seemed no apparent reason for its enforcement in respect to 16 mm. and education type films."

The age limit for children has been increased from 14 to 16 years and those under 16 are banned from showings of films which do not bear the official "U" which designate their fitness for universal consumption. They may, however, attend in company with a parent or guardian.

A new censorship regulation makes it necessary that an English script accompany every film of foreign origin submitted for inspection, with the exception of those in the French language.

Speaking in explanation of the new 16 mm. regulations, Mr. Hooke, who as Provincial secretary is the senior officer of the censorship board, told the legislature: "Censorship was being made a farce in many instances. This was due to the fact many of the films made in 35 mm. size were being duplicated in 16 mm. size. That means that while the board cut objectionable features from 35 mm. film, the same were being shown throughout small halls of the province on 16 mm. projectors."

The government's policy, described as aimed at "Communistic infiltration" and "subtle film propaganda," was debated vigorously in the house following the treatment of the British-made documentary, "Man — One Family." This film, a product of the British Information Service dealing with racial tolerance and carrying a commentary by the famed educationist, Julian Huxley, was banned by the educational department from showing in Alberta schools because "it did not fit into the curriculum."

Members of other parties insisted that the government's actions constituted political censorship and that the film, which is being distributed by the National Film Board, was banned because it ran counter to the Social Credit party's "political policies."

Garfield And Palmer To Make British Pic

John Garfield and his present leading lady, Lilli Palmer, currently at work in Hollywood in the Enterprise Production, "Body and Soul," a forthcoming United Artists release, are making final arrangements to team up again in a picture to be produced in England.

Lois Maxwell, Toronto-born member of the Canadian Army Show who was signed to a long-term screen contract by Warner Brothers while on tour in England, is shown as she was preparing to leave her native city to take up her career in Hollywood.

'Memory Of Love'

Loretta Young and Dana Andrews have been signed by RKO Radio to costar in Dick Irvin Hayland's "Memory of Love." John Cromwell will direct, with Harriet Parsons producing under the executive supervision of Jack Gross.

'Gentle Stranger' Plans Announced

Anthony Quinn announced early last month that his wife, Katherine DeMille, will portray his mother in "The Gentle Stranger," which Quinn will produce as well as star in. Novel, purchased by Quinn a short time ago, was written by Lillian Boss Roos under the title of "The Stranger," and is based on the life of Robert Louis Stevenson. Quinn plans to put his picture into production in the spring and is now negotiating with Allied Artists for a releasing deal.

'End Of The Rainbow'

"End of the Rainbow" has been set as the new title for the Nelson Eddy-Ilona Massey costarring musical production recently completed at Republic, which bore no title during work.

Jeanne Crain Cast In New 'Ramona'

Jeanne Crain will play the title role of Ramona in 20th Century-Fox' Technicolor musical, "The Song of Ramona," which will be directed by Edmund Goulding, director of Darryl F. Zanuck's boxoffice hit "The Razor's Edge." William A Bacher has been assigned to produce the picture which is based on the story by Helen Hunt Jackson. The music will be written by David Rose, with lyrics by Leo Robin.

Plan Houses For Quebec, Rouyn

(Continued from Page 1)

the local YMCA building and is expected to be open by October of this year. Several theatres have been proposed for the city by other interests and at least one is under construction.

Plans are being completed and work will start soon on a $100,000 theatre for Rouyn, Quebec, an enterprise of Sam Korman, who owns the Capital and Noranda houses. To seat 650, it will be devoted entirely to French films. Korman is associated with Famous Players.

Reconstruction of the Theatre Central, Ste. Julienne, Quebec, destroyed by fire recently, is contemplated by S. Simard. The Central, a four-day house, suffered damage to the extent of $25,000.

The theatre now being erected in Crystal Beach, USA-Canadian resort on this side of the border, will be open on May 24th, states Monte Levis, the owner.

Under construction now by Principal Investments, Limited, Toronto, is a new theatre, to seat 550, in Penetang, Ontario. When it is completed the company will close the town's present house, the 306-seat Esquire, which it operates.

A $50,000 community theatre is planned for Parksville, Ont.

It's a problem!

"Hoot mon — am I hungry!"

THE PICK OF THE PICTURES

Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Vol. 12, No. 15 | REVIEWS FROM FILM DAILY, NEW YORK | $2.00 Per Annum

Lady in The Lake

with Robert Montgomery, Audrey Totter
MGM 103 Mins.

ONE OF THE BETTER SLEUTHING YARNS; SNAPPY, SPICY ENTERTAINMENT WITH ACTION; WILL CLICK SOLIDLY.

Robert Montgomery, essaying the role of "Philip Marlowe," the boozing, amorous and smart talking private eye of the Ramond Chandler stories, becomes the fourth and probably the best player of the part. In previous hands it was capably interpreted. Montgomery also directed this film. His own skillful hand is very much in evidence.

Part of the time Montgomery is the camera. The camera smokes, has the roving eye for luscious females, gets soaked and takes a sock. It also makes phone calls, drives a car.

It has a tame start, lasting for about three minutes. Montgomery, as Marlowe has written a sleuthing yarn. He tries to sell it to the lurid collection of publications issued by Leon Ames. Miss Totter, Ames' aide, asks him to drop in and unknown to the boss she assigns Montgomery the job of locating Ames' missing wife who has gone off, or so it seems, with another man. This is more or less in lieu of accepting his manuscript.

In no time flat Montgomery gets slugged, involved with the cops of a neighboring town. He particularly runs afoul of Lloyd Nolan, a municipal dick. In slow measure the clues, leads and stray characters add up. A body is located. There's a good deal of prowling around. A frameup is attempted. Then a lengthy Montgomery-Totter romantic interlude at Christmastime which leads to the uncovering of the killer.

This climax is in the last-minute-saved - from - death melodramatic manner and is built up to high intensity. Miss Totter is beautiful, capable and an optic joy to behold. Lila Leeds is diverting. She wears her clothes divertingly. Jayne Meadows has a good opportunity in her role of a neurotic and she handles it well. Dialogue is eyebrow-raising.

CAST: Robert Montgomery, Audrey Totter, Lloyd Nolan, Tom Tully, Leon Ames, Jayne Meadows, Dick Simmons.

CREDITS: Producer, George Haight; Director, Robert Montgomery; Screenplay by Steve Fisher based on the novel by Raymond Chandler; Cameraman, Paul C. Vogel.

DIRECTION, Excellent. PHOTOGRAPHY, Topnotch.

The Best Years of Our Lives

with Fredric March, Myrna Loy, Teresa Wright
RKO 172 Mins.

SUPERBLY PRODUCED AND DIRECTED HUMAN STORY OF RETURNED EX-GI's BRILLIANTLY PLAYED RATES WITH SCREEN'S BEST AND IS TOP BOXOFFICE.

Producer Samuel Goldwyn has made a most important picture in "The Best Years of Our Lives," and its importance is driven home in striking measures in the direction of William Wyler. Together, director and producer, have tackled a problem that has been growing in importance ever since the first service man with enough points has come home from the wars. They applied taste, understanding, delicacy and outright realism to the production. The result is a profound impressive example of their endeavor.

Academy Award performances have been turned in by the cast. Fredric March surpasses himself. Miss Loy contributes warmth, sincerity and maturity in her interpretation. Miss Wright is always a fine actress, and here again she realistically and with pointed conviction acquits herself. Dana Andrews with his role here gains in histrionic stature. The screenplay, based on MacKinlay Kantor's novel, "Glory for Me," was constructed by Robert E. Sherwood. It is one of the finest exhibits of screen writing and has the Sherwood touches of sensitivity, realism and theatrical skill. He applied himself simply and profoundly to the task. The result is a surpassing job.

The camera concerns itself with the problems of the soldier's and sailor's rehabilitation, re-adaptation to civilian life. There is resumption of family life, fatherhood, a marriage 20 days old when it was shelved by the call to arms.

And then there is the sailor who left for the wars with hands and returns to his family and sweetheart with hooks where he once had fingers. His is the most poignant problem.

The trio fly home to Boone City. March is an infantry sergeant; in civilian life a banker. Miss Loy is his wife. They have two grown children, Miss Wright and Michael Hall. Andrews is a captain — a bombardier. Virginia Mayo is his young, beautiful and brief wife. Formerly a soda dispenser, Andrews comes home to confront ensuing marital, economic dissatisfaction. Harold Russell is the disabled sailor. He comes home to the shocked stares of his family, their embarrassing pity. His childhood sweetheart is lost in the swirl of her emotional shock reaction.

The three veterans become allies. They align themselves for assault on their problems. For the able two there are first old jobs to return to. March takes up his domestic ties. Andrews picks up with Miss Mayo but the outlook is uncertain. Russell is confused, hesitant and his chief concern is with Cathy O'Donnell, his girl. He does not want her to marry him out of loyalty or pity. He would have understanding and love. But not sacrifice provoked by a sense of duty. These are the profoundest scenes and they are handled with realistic tact. Miss O'Donnell and Russell eventually find each other and the depth and power of their love overcomes his misfortune. Theirs is a happy future.

March returns to the bank. Andrews to the drug store. Their problem is the love of Miss Wright for Andrews. He being married gives it an awkward, unmoral aspect. Miss Wright knows it is the real thing. Miss Mayo is about to divorce Andrews. For her the high, luxurious life. Andrews cannot furnish it. And he is a mental case.

This is a lengthy picture. The three main characters have their problems and the serious nature of each of them requires prolonged and thorough attention. At length each reaches a sensible solution, and th spectator leaves the theatre not too dry-eyed. But if he or she has not been emotionally stirred, the warmth of humankind is absent from thir physical makeup.

In the supporting cast Miss Mayo, Miss O'Donnell, Harold Russell, Hoagy Carmichael, Gladys George and Roman Bohnen render brilliantly.

CAST: Fredric March, Myrna Loy, Teresa Wright, Dana Andrews, Virginia Mayo, Cathy O'Donnell, Hoagy Carmichael, Harold Russell, Gladys George, Roman Bohnen, Ray Collins, Steve Cochran, Minna Gombell, Walter Baldwin, Dorothy Adams.

CREDITS: Producer, Samuel Goldwyn; Director, William Wyler; Screenplay by Robert E. Sherwood from the novel by MacKinlay Kantor; Cameraman, Gregg Toland.

DIRECTION, Superb. PHOTOGRAPHY, First Rank.

Outdoor Movie Ban Not Favored By All

Premier Duplessis' bill to ban the open-air showing of motion pictures as conducive to immorality, which was passed recently by the Quebec legislature, is not finding favor in all quarters. The ban does not apply to religious groups and exceptions can be made at the instance of the attorney-general, a position held by Duplessis.

Jack Duckworth, secretary of the Notre Dame de Grace branch of the YMCA in Montreal, which is not affected by the new bill, stated that "The immorality charge is preposterous," adding that, "There's the usual hand-holding but we've never had a bit of trouble." The branch will continue its Tuesday and Thursday night bonfire programs.

The manager of a Montreal supply firm, which rents out projectors and films for many of the outdoor shows, stated that, "They claim that outdoor movies provide a rendezvous for young people, but there's less opportunity there than at Lafontaine Park and other places in the city."

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ONE WORLD
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JAMES STEWART
PAULETTE GODDARD
in
"Jimmy Steps Out"
Adapted from "Pot O' Gold"
with
HORACE HEIDT and His Musical Knights
and CHARLES WINNINGER

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Exhibitors To Serve Greek Relief Fund

The Canadian Motion Picture National Services Committee, through its national chairman, J. J. Fitzgibbons, head of Famous Players Canadian Corporation, has pledged its "full and whole-hearted support" to the Canadian Relief to Greece Campaign from May 5th to 31st. Spearheading the Greek Relief appeal in Canada are two well-known exhibitors from Quebec, George C. Ganetakos, who is acting as national chairman, and B. C. Salamis, who holds the post of national secretary.

A suggestion has been forwarded by Fitzgibbons to E. H. Wells of the Canadian Motion Picture Distributors Association that arrangements be made to have clips inserted in newsreels in behalf of the fund, providing coverage in practically every theatre in Canada. He has also informed all Provincial chairmen of the National Services Committee about the campaign and asked them to contact all exhibitors in their exchange districts, requesting their co-operation by displaying posters, mentioning the appeal in publicity and advertising wherever possible and arranging to play "Out of the Ruins," a short he considers "one of the best of its kind ever produced," which he states has "a direct appeal for sympathetic interest in the present plight of the people of Greece."

A fine tribute was paid to Canadians for their aid to Greece during the war by the head of the Greek Red Cross Society, who stated, "The Canadian people without a doubt saved the Greek people from extinction." In recognition of their efforts, the raising of a sum almost double the quota set, a grateful Greece awarded Ganetakos and Salamis, who held positions in the wartime drive similar to the ones they hold in this one, the highest honor it was in its power to bestow. At that time too, the Motion Picture Services Committee, under its wartime title, contributed a great deal to the drives.

Para British Party Visits Dominion

Escorted by Win Barron, Canadian head of publicity for Paramount, six winners of the quota sales drive put on by the Paramount British oganization visited Toronto and Montreal. Their trip to Hollywood, all-expenses paid, was the reward for their topnotch efforts.

Mentioning to Barron that they were very anxious to see as much as possible of Canada, the country that did so much for them during the war, the Paramount winners made a three-day tour of French-Canada before embarking for England.

FOR SALE
American Indiana Popcorn
$9.00 per bag.
Apply
M. SASLOFF
Rio Theatre, Toronto

To Direct 'Whistler'

D. Ross Lederman will direct Columbia's "Whistler" film, "Destiny."

Courtney Becomes NS Praise Agent

Thomas J. Courtney, Maritimes supervisor for Odeon Theatres of Canada, Limited, has been appointed director of information and publicity in the Nova Scotia department of industry and publicity by Harold Connolly, minister of industry. He left Odeon April 1st to assume his new duties, which consist mainly of "selling" Nova Scotia at home and abroad. Halifax newspapers praised the new appointment editorially terming it "The Right Man in the Right Place." No successor to Courtney has as yet been named by Odeon.

Courtney, who has been a life-long resident of Halifax, entered the motion picture industry 20 years ago as assistant manager of the Casino Theatre in Halifax, later becoming manager. From there he stepped into his position with Odeon Theatres.

During the war he established an enviable reputation for his publicity work and eye-filling displays in aid of the seventh, eighth and ninth Victory Loans, heading the Halifax section of the National War Finance Committee. His work on theatre display and advertising has been commended on several occasions.

He is a member of the American Society of Mammalogists, a group which interests itself mainly in the conservation of wild life, and has lent his camera to aid them in their work. He is also a member of the Halifax Rotary Club and the Progressive Club, an honorary member of the Halifax Gyro Club, a member of the council of the Halifax Board of Trade and a vice-president of the Halifax branch of the Canadian Red Cross Society.

Who Won't Wish Our Will Well?

The most surprising news the trade has heard in some time had to do with the departure of Bill (W. J.) Risewick from his old printing grounds, Film Laboratories of Canada. His destination has been made public through news of his appointment by Leon Shelly, president of Shelly Films, Limited, to the post of general manager of that company's new lab in Toronto.

Bill's change of place occasioned particular interest because that ever-smiling mild natured lad has more people favorably inclined toward him on face value alone that perhaps any other person in his own section of the trade. And though he is now their competitor, it's a safe bet that even his colleagues want to see his plans work out.

Though Bill came here from the USA, his interests are of the type that have universal appeal and reflect a man's character. He's a great fellow for dogs and horses. He is now completing his seventh year as president of the Canadian Kennel Club, is a director of the Canadian Thoroughbred Horse Society, and is a member of several committees of the Canadian National Exhibition and the Royal Winter Fair, Toronto.

Risewick dates back in the lab game. From 1917 to 1931 he was with Lyman H. Howe Company, then was in charge of lab and processing work for busy Burton Holmes in Chicago. He came to Toronto about 15 years ago at the inception of Film Laboratories of Canada and should be valuable to Shelly Films as general manager of its lab division, which will handle release printing for distributors.

RKO Buys Original

RKO has bought Robert Labatt's "The Long Tunnel."

FOR SALE
35 MM.
PROJECTION EQUIPMENT
WHAT OFFERS?

One pair of high intensity MONARC 60 ampere arcs with matching Baldor 220 volt 3-phase rectifiers.
One pair C. T. R. sound heads.
One pair 6½ inch projection lenses, f 2.5
One Snow White perforated sound screen 13 ft. x 17 ft.

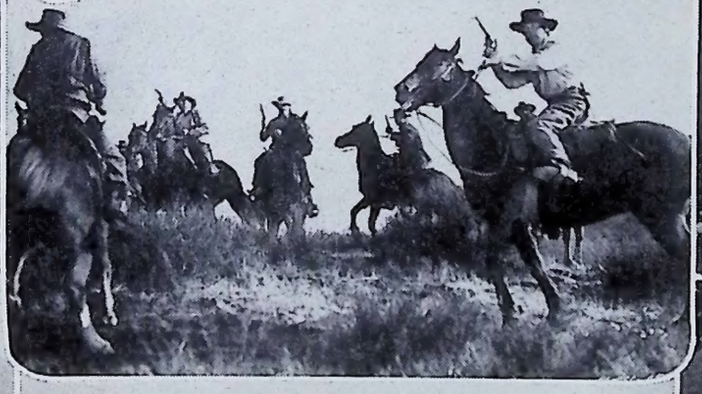
All equipment in excellent condition.

Or we will accept in trade one pair low intensity arcs and one pair 4½ inch projection lenses.

BOX 19
CANADIAN FILM WEEKLY

Paramount's 'California' Swell Action Film

PHOTOGRAPHED in superb Technicolor, Paramount's production of the early gold-rush days in "California" comes to the screen as a fast-moving, extraordinary action film that is drawing nice reviews everywhere. Boxoffice potentialities are increased by a powerful cast headed by Ray Milland, Barbara Stanwyck and Barry Fitzgerald and the impact of the story is much greater than is usually achieved in a film of this kind.



A SEA OF PEOPLE FOR "THE SEA OF GRASS"!

It is the third M-G-M Hit in succession to pack the Music Hall! First "Till The Clouds Roll By", next *"The Yearling" and now "The Sea of Grass." The Biggest for the Biggest Theatre in the world!

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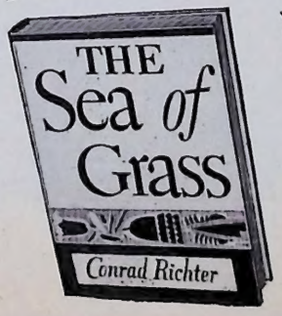

with Phyllis Thaxter
Edgar Buchanan
Harry Carey • Ruth
Nelson • Robert
Armstrong • Screen
Play by Marguerite
Roberts and Vincent
Lawrence • Based on
the Novel by Conrad
Richter • Directed by
ELIA KAZAN • Pro-
duced by PANDRO
S. BERMAN • An
M-G-M Picture.

* **"YEARLING" PRESS-TIME FLASH!** *In its first engagement following its Los Angeles Premiere and its New York Music Hall run it set an all-time M G-M record for the initial week at the State-Lake Theatre, Chicago. Just the beginning!*